



Arts & Humanities  
Research Council

## Exploring Intangible Cultural Heritage

Postgraduate Conference



Academy for Irish Cultural Heritages  
University of Ulster  
Magee Campus, Derry/Londonderry

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# **Abstracts**

## **Plenary Papers**

**Dr Linda Ballard, Ulster Folk and Transport Museum**

*Curating Intangible Heritage*

'Curating Intangible Heritage' will present a strongly practical approach to the subject, in the context of the definition of Intangible Heritage as iterated by UNESCO. It will consider issues relating to collecting, documenting, retrieving, 'exhibiting' and researching Intangible Heritage. Focussed on the people from whom such information is recorded, the paper will address ethical questions emanating from the relationship between the representative of the formal organisation and the holders of the knowledge. It will also consider ways in which such material informs exhibition (both tangible and intangible) and research.

A subsequent workshop session will briefly explore some questions relating to presentation and representation of intangible heritage, provide the opportunity for discussion of issues raised by the presentation and expanded by the workshop. An aim for this workshop will be to seek to tease out some questions relating to the lenses through which we as individuals view intangible heritage, and the filters we bring to bear upon it.

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**Professor Joan Beal, University of Sheffield**

*'A Vehicle of Intangible Cultural Heritage': Preserving and Presenting Regional Voices.*

UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage includes in its definition of the latter 'oral traditions and expressions, including language as a vehicle of the intangible cultural heritage'. 'Language' in this context is usually taken to refer to 'endangered' languages, but I argue here that regional dialect is a powerful and important vehicle for the transmission of local and regional culture and heritage. I shall present and discuss material from two projects which were designed to make previously collected interview data available for linguistic analysis, but which have proved to be a rich source of information about the intangible heritage of the regions concerned: Tyneside and Sheffield. I will go on to discuss how regional dialect might be collected and presented in order to involve communities in the transmission and preservation of their intangible heritage.

In the workshop, we will try out a methodology for collecting regional dialect material that has been successfully used in a major public-participation project in the UK: the Survey of Regional English (SuRE). This will be a 'hands on' session in which we will first act as participants and then discuss how this methodology might be used to access other aspects of intangible heritage and how data collected in this way can best be presented.

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**Professor Kristin Kuutma, University of Tartu, Estonia**

*Intangible Cultural Heritage in the Spotlight: Complexities of Celebration, Representation and Politics*

In this paper, I propose to reflect on the production of representational agendas that emerge in the process of recontextualizing cultural heritage on both local and global scale. My point of interest focuses on the mechanisms and effect of cultural politics initiated by larger international projects, like the programs of UNESCO, in the field of intangible cultural heritage. I'll introduce relevant case studies of local cultural practices in Estonia, to analyze the empowering or disempowering contingencies inherent in the identification and mapping of cultural phenomena – an intervention that generates controversial representations, constructs hierarchies, and complicates the position of marginalities. My discussion draws upon the contested or negotiated agendas by both the insiders and the outsiders of the heritage communities.

The subsequent workshop will focus on the issues presented in the paper with students encouraged to reflect on aspects of their own research.

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## **Postgraduate Presenters**

**Carol Ann Barnes, University of Ulster**

*Public Commemoration: Narratives of Power?*

The study of public commemoration provides a unique way of exploring the social, political and cultural connections that help to define an historic period. In the more specific form of institutional memory, defined as a 'self-serving narrative' told by elites whose aim is to construct a particular meaning of the past and disseminate it among the wider society (Ned Lebow, 2006:13) it is often hailed as *the* national story. Hence, there are many political implications, not least in terms of power – which events are remembered, whose history they narrate, at what level and so on. It also illustrates the public/private distinction – to what degree does the narrative told by public or 'official' commemoration reflect private lived experience, issues of continuity and change – what is tradition and what is invented? and the social setting – to what extent does it reinforce or create identities, generate social cohesion within a group or exclude those who do not identify with the events?

The staging of the Festival of Britain in 1951 provided the Northern Irish Government with the opportunity to craft its own brand of cultural heritage and narrate its own particular version of history. However, drawing on Susannah Radstone's concept of commemoration as being actively constructed through a process of negotiation (Radstone, 2000:5-9) necessitates an understanding of the *politics* of commemoration as one which considers how issues of authority and power, responsibility and accountability unfold *in practice*. Thus, analysis of the transmission and reception of the 'official' version demonstrates the dynamics of power between and within groups and the ways, if any, in which popular culture resists an authoritative account.

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**Madeline Callaghan, University of Ulster Magee**

*Continuity And Change Healing Practices In Ulster Past And Present: Belief, Ritual, Superstition, and Cures*

The influence and acceptance of Complementary and Alternative Medicine (Cam) together with the revival of traditional and spiritual practices from the past are increasingly popular methods of healing in the 21st century. Many people are using an integrated approach by consulting alternative practitioners alongside scientific medical practitioners. Many people hold firmly to the old cures for certain illnesses, preferring these to the products of the National Health Service (NHS).

In the past 'Official' and 'Unofficial' medicine were deeply divided with the consumer, the holistic health and scientific movements attempting to foster individual autonomy and control over decision-making and health outcomes. Part of the problem may be the misunderstanding of the relationship between 'Official' and 'Unofficial' medicine.

In response to public demand, the attitude of professionals in all of these areas has changed dramatically in the 21st century. As a result of the immense pressure from the consumer, the medical establishment are beginning to seriously re-consider the subject indicating that science has woken up to the presence and benefits of 'unofficial' or 'fringe' medicine in the healing process. Therefore suggesting that the challenge in the 21st century is to marry official healing with unofficial healing and recognise the benefits of both. This paper looks at some of the existing literature on the issue of healing and investigates changing trends and attitudes to health healing, using traditional and spiritual practices in Ulster as a case study with a focus on Water, Holy wells, ritual superstition and belief, from the past to present day.

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**David Calvin, University of Ulster**

*Fairytales as Intangible Cultural Heritage*

I aim to demonstrate the intangible nature and value of this most fluid of cultural narrative forms. From religious values to 'Mother Goose', the brothers Grimm to the collective subconscious, fairy tales possess many speculative sources and taproots. Spanning across centuries, cultures and continents, it is impossible in most cases to ascertain the true origins of these cultural narratives, nor to establish their original, intended *meaning*. Though their authors remain uncertain, fairy tales are unique in that they create 'authors' out of every person or people entrusted with their stewardship. In what amounts to one giant (and often deliberate) game of "Chinese Whispers," the fairy tale demonstrates its adaptability and applicability across varying generations and cultures. From the cattle regions of East Africa to Iceland and Estonia, recognisable variants of "Bluebeard," for example, can be found. Some

differences are cosmetic, as names and circumstances are tweaked to maintain cultural or contemporary relevance; other changes demonstrate an agenda, be it censorship or subversion, subjugation or mere satire. I aim to discuss uses of the fairy tale from its origins as the intangible oral verse of 'poetic nations', to its adoption into the written form and later film, paying attention to the varying needs and agendas of its propagators.

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**Liam Campbell, University of Ulster**

*A Sense of Place in the City of Derry*

Environmentalism is not just concerned with representations as to how nature faces attack from a human 'enemy', it is more vitally concerned with the idea of place: with the landscapes and cityscapes we call home and how these places reflect the culture of who we are. For those of us who live in the city of Derry, our environment, our place is characterized not only by the majestic sweep of the River Foyle as it journeys to meet the Atlantic Ocean or by the green hills which gaze down upon the city with steely eyes, but also by the two bridges which span the river, by the streets which unfold within and without of this historic Walled City and by the buildings which silently adorn the walkways of our lives and give character and form to this place we call home. For these things are more than sterile constructions, they are statues and monuments to our past and representations of intent for our present and future; they are symbols of hope or emblems of change and sometimes they are gravestones carved with the memories of another time. Each and all fashioned by our heritage and our culture. This paper proposes to discuss how the physical place of Derry city offers both a clear view of the people who live there and a window onto the ghosts of its past.

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**Liam G. Campbell, University of Ulster**

*From Land to Landscape: From Tangible to Intangible. Recognising a sense of "loss and grief".*

Much of the research in Europe on the notion of landscape tends to focus on the large diversity of cultural landscapes, currently losing their ties with the land-use systems that formed them. Reports show a large commitment to this decreasing diversity and appear characterised by a strong sense of loss and grief.

Globalisation has tended to reinforce the detachment of people from their environment and much needs to be done to compensate for this effect. However how are we to move forward with confidence or consistency if this "grief and loss" is not recognised and dealt with appropriately.

In an Irish context it is helpful and appropriate to look at two "opposing" models of countryside as put forward by Kay Milton, i.e. Land and Landscape. We may have "lost" the Land and "gained" a Landscape. The Land question has always been central to Irish history now a new question has emerged, one that looks at landscapes.

Land is a tangible, physical resource that can be "worked", sold, built upon and its importance is more functional than beautiful. However landscape is an intangible resource, whose definitive characteristic is its appearance; landscape is viewed not worked. Land is personal; Landscape is communal. How is this move from a tangible cultural heritage to an intangible cultural heritage perceived and dealt with. There can be no agreement even about what to "preserve" or "create", if there are no agreed-upon reference images of landscape and land.

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**Raymond Patrick Casserly, Queens University Belfast**

*The Marching Drum: The Changing Face of Parade Drumming in the North of Ireland*

With the establishment of the peace process and increased dialogue between the communities and recognition of the Ulster-Scot movement, many parade bands have turned away from the predominant styles of marching music found during the 1980s and early 1990s. The most notable is the shift from the predominant Blood and Thunder parade band style to the previously established Melody band style of the 1960s.

As competitions and cultural revivals bring marching music into a more acceptable and respectable arena, bands are beginning to disassociate themselves from politics and paramilitaries. This change is reflected in the style of snare drumming amongst the parade bands. However, there is much discontent amongst the bands as to what is genuine drumming within the tradition and what is imagined and/or borrowed from other traditions.

Using the snare drum as an example of the shared history between the communities in Northern Ireland, this paper calls into question the definition of genuine folk music by musicians and academia. Through citing definitions in the existing literature on folk music, whilst incorporating current views expressed by band musicians, this paper will challenge the established definitions in anthropology/ethnomusicology on folk music by investigating the snare drum as it undergoes significant changes in style and presentation amongst the parade tradition of Northern Ireland.

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**Rita Colavincenzo, Memorial University, Newfoundland, Canada**

*Curating the Intangible: Representation and Community in a Changing Newfoundland*

Drawing upon academic coursework from research done at Memorial University of Newfoundland, I will attempt to provide an overview of a public sector folklore course I took in Fall 2006. The culmination of this semester's field research became part of an exhibition in Spring 2007 in the St. John's provincial museum known as the Rooms. For this course, the students conducted fieldwork in a neighborhood in St. John's, known as the Battery. Once a vibrant fishing community, this distinct area has gone through dramatic social, economic and cultural changes in recent years. These changes were ones that myself and other students tried to capture through various field work methodologies. Through audio and video interviews, to photography, web design and material culture, the Battery and its residents were represented in multiple ways which portray the diversity of this unique area "nestled between rock, sea, and sky." This last statement, visually depicting the Battery's singular geography, became a part of the introductory text to our final museum exhibit. Taking into account one of the particular questions posed for this conference, "How can a museum curate the intangible?" I will discuss how this course has brought forth fruitful dialogue on the notion of the 'intangible' on many levels. From intimate interviews done with the Battery's retired fishermen, artists, and newcomers to larger community discussions with these residents, this project was as much about the individual as it was about the collective experience of living in a changing community in Newfoundland.

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**Mary Delargy, University of Ulster**

*The Volcano Explodes: The Irish Language Movement in Northern Ireland 1950-2000*

This paper explores the fortunes of the Irish Language over a 50-year period at the end of the last century. In the 1950s and 1960s there was a steep decline in the number of people living in the Gaeltacht, or Irish speaking areas of Ireland. It appeared as though there would be no speakers of the language by the new millennium. The 1960s, however, saw the beginnings of a Gaeltacht in West Belfast and over the next ten years there was an increase in the number of people learning Irish from within both the nationalist and unionist communities and a massive increase in the demand for Irish Medium education. Moreover, The Good Friday Agreement of 1998 declared that "all participants recognise the importance of respect, understanding and tolerance in relation to linguistic diversity, including in Northern Ireland the Irish language.... The paper examines the factors which contributed to this growth and looks to the future of the Irish-speaking community in Northern Ireland.

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**Rosalind Haslett, University of Ulster**

*What's in a name? From 'literary manager' to 'dramaturg' in U. K. theatre.*

In 1966, three years after Kenneth Tynan had been appointed as the first literary manager in the United Kingdom, *The Times* defined the term 'literary manager' as a direct translation of the German 'dramaturg'. However, as officially titled 'dramaturgs' began to be appointed by theatre institutions and employed in theatre-making processes from the late 1970s onwards, distinctions were increasingly drawn between these two roles. Recently, Mary Luckhurst has described the relationship between the roles as "complicated", and a 2008 survey of UK-based playwrights shows that 70% of those questioned perceive 'literary manager' and 'dramaturg' as distinct roles.

This paper asserts that the roles of literary manager and dramaturg are not only disparate, but that the ideologies which underpin these roles promote different theatre-making models. This paper will propose that the concept of a 'literary manager' subscribes to narratives of British theatre as 'literary', and promotes a 'writer-led' theatre-making structure. In contrast, the emergence of the role of 'dramaturg' implies a re-conceptualisation of UK theatre-making processes as collaborative, and subverts received definitions of other roles including those of 'playwright', 'director', and 'actor'. This paper will argue that the emergence of 'dramaturg' as distinct from 'literary manager' is significant both because it is predicated on an understanding of theatre-making as collective, and because it signals a move towards an intangible process of creation which calls into question the 'authority' of text-based theatre.

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**Matt Jennings, University of Ulster**

*Performing Heritage Across the Border: a Case Study of a Community Drama Project - Artsyard 2007 (The Playhouse, Derry, and The Abbey Centre, Ballyshannon)*

Within the practice of community drama in Northern Ireland, the focus of both process and product has increasingly been on intergenerational exchange. In order to develop a greater understanding and sense of collective and individual identity, local and international funding bodies and arts organisations have been developing projects that explore the potential for in-depth communication between young people and older people in a theatrical context. Big Telly Theatre Company, for instance, have recently announced the launch of a new two-year project involving participants from the older and younger generations of the Causeway Coast. This presentation will examine some of the issues of praxis and impact relevant to this mode of applied theatre, in relation to a case study of a drama project generated within the Artsyard cross-border project, delivered by The Playhouse, Derry, in partnership with The Abbey Centre, Ballyshannon.

The Artsyard Project, funded by the peace building charity Cooperation Ireland and the SEUPB, brought together Protestant and Catholic teenagers from in and around Derry city for drama, dance and visual arts training. Within each discipline, participants generate original creative product in collaboration with a corresponding group of young people from over the border in Ballyshannon, Co. Donegal. The theme of the project was local heritage and collective identity. The drama module explored the stories and experiences of the young people's grandparents, through process drama and site-specific devised performance. Across political and social boundaries, these young people, their families and audience participated in a unique re-evaluation of heritage and identity.

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**Iain MacKinnon, University of Ulster**

*Embodying the Intangible: Reclaiming Heritage as a Living Practice*

"The transmission of culture is just as important as the culture itself. Modern institutional education tends to divorce the 'literary' transmission of culture from the living reality of that culture. Huge bureaucracies have grown up around almost self-contained educational establishments – at the expense of the lived culture, the real culture carriers and poetic forces that culture should embody." – Timothy Neat, folklorist of Highland cultures."

Over the last two centuries the academic study of traditional cultures has grown into a well-established force in modern institutional education. Yet the lived culture of many traditional communities continues to decline.

If researchers accept that Timothy Neat's observation represents a challenge to their work, then what should their response be to the decline of traditional cultures: what is the responsibility of the research community? If the communities being researched matter to the research community, then how should the research community respond to Neat's challenge? The activist and academic Alastair McIntosh has written of his belief that we must "dig where we stand", a metaphor for research that moves it away from a rationalist, observational, paradigm towards one of relationship and participation – towards an ecological approach to research.

As a researcher (a digger into) the Gaelic culture of the Highlands and Islands I would like offer my presentation as an example of this epistemological approach which places the researcher not beyond the margin of, but at the centre of the community they are researching with.

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**Kelly Matthews, University of Ulster**

*The Bell and the Role of Literary Magazines in Exploring Intangible Cultural Heritage*

*The Bell* literary magazine, published in Dublin from 1940 to 1954, offers a unique window into life in Ireland in the mid-twentieth century. Its mission was both to represent and transform Irish culture in the post-revolutionary era, a time of increased industrialisation, internal migration from rural to urban settings, and large scale emigration to England and America. Editors Seán O'Faoláin and Peadar O'Donnell actively sought to portray as wide a sampling of Irish life as possible, with stories, poems and articles on traditional crafts and local folklore, as well as on social issues such as rural poverty and the crowded tenements of inner-city Dublin. By presenting various aspects of Irish life that did not always find their images in the mainstream media, and by persistently including voices from all strata of Irish society, *The Bell* consciously tried to create a new, more complex and inclusive version of Irish cultural identity than those that were prevalent at the time.

This paper will discuss the tensions inherent in the magazine's mission to preserve cultural heritage and, simultaneously, to transform it, and will argue in favour of using literary magazines as a way to study intangible cultural heritage. Tom Clyde, a former editor of the *Honest Ulsterman*, has pointed out the 'currency' of literary magazines. Their immediacy, and the fact that they are an important medium for intellectual discourse, make them valuable tools in understanding the culture of their times.

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**Patrick McCafferty, Queens University Belfast/ Armagh Observatory**

*THE CULTURE OF COMETS in Irish myths*

Those stories of Lugh, Cúchulainn and Finn, contain many magical elements that cannot easily be understood and are usually dismissed as a form of fantasy fiction, with little or no basis in reality. However, a new examination of Irish mythology suggests that such magical aspects may in fact be describing comets that came close to earth. If true, this implies that myths, instead of being works of fiction, may contain a misunderstood record of real events in the sky. This cometary paradigm has been investigated further - and is supported by myths from other parts of the world; by an examination of Roman History; and by calculations of cometary orbits. These pieces of evidence combine to support the thesis that our planet regularly encountered close comets and their debris in the past, and that ancient civilisations were subjected to explosive blasts from the sky. This theory sheds an interesting light on culture. It transpires that many elements of folklore, festivals and even fashion may have been influenced by folk memory of these encounters with comets. Many common cultural symbols may contain an intangible dimension that we have hitherto never suspected.

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**Philip McDermott, University of Ulster**

*Legislating for the Protection of Linguistic Heritage: Success and Failure*

The 20<sup>th</sup> century witnessed the development of an international legal system that has attempted to deal with issues of human, social and cultural rights. For example, the United Nations has a legal framework originating from the initial UN Charter on Human Rights while Europeans also have the protection afforded by the Council of Europe and its associated European Court of Human Rights, based in Strasbourg.

The majority of charters and conventions drafted to date have not dealt directly with the issue of linguistic heritage, but instead focus on the importance of language in relation to wider issues. For example, clauses on language are included in the European Convention on Human Rights, The International Covenant on Civil and Political Rights, the Framework convention for the Protection of National Minorities and of course in UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage.

This paper discusses the level of protection for linguistic heritage that currently exists within international law by identifying key successes and failures. In particular, the presentation will draw upon the wording of the documents, the monitoring procedures in place, and the apparent focus on rights of 'national minorities' and how changing patterns of migration have led to new challenges.

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**Marion D. McGarry University of Ulster**

*Original "Norman" Architecture in Ireland:  
Symbolism, Power and The Implications For Survival of Such Buildings*

A reassessment of public attitude has yet to take place concerning secular buildings from the medieval period in Ireland. Castellated buildings in ruined form have traditionally been seen by their countryside landowners as problematic blocks to progress and became subject to vandalism and neglect, or have been restored in an unsympathetic manner. Evidence of Anglo Norman castles in Britain employing symbols of power and status has received attention in recent years: this symbolism seems to have been as important as military tactics in their design in order to subjugate the local population. It is reasonable to speculate that the Anglo Normans employed such symbolism in their Irish castles and that this became embedded in Irish folk memory. This culminated in the notion that all castellated buildings in Ireland are associated with colonialism and, hence, have negative connotations to many native Irish. Yet tower houses mark one of the first instances in secular Irish architectural history in which predominantly native craftspeople were allowed a hand in developing a distinctive Irish architectural style. But rather than being treated as monuments of national and historical importance to Irish heritage and culture, these houses have been subject to exploitation in many ways: active and apathetic neglect, they have literally been mined for stone, have been subject to improper and unsympathetic restoration and have been marketed toward tourists with little real regard for their complex symbolism, ways of production and histories of use.

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**Sarah McMonagle, University of Ulster**

*Developing a Languages Strategy for Northern Ireland – Whose Strategy is it Anyway?*

Decades of conflict in Northern Ireland have been driven by the politics of identity whereby one's culture/heritage becomes paramount. The Good Friday Agreement of 1998 allows every citizen the right to celebrate their identity, Irish or British. The changing sociocultural landscape in Northern Ireland since the advent of the peace process means that the right to celebrate one's own identity can no longer be viewed solely as reconciliation between 'two traditions'. Rather, it must be seen as an overall move towards multiculturalism in the region. This paper will look at the role of language in post-Agreement Northern Ireland and what it means for intercultural experience. It asks whether a new narrative for Northern Ireland can be generated by policymakers in the area of languages and linguistics.

In 2006 the Department of Education Northern Ireland (DENI) commissioned the Subject Centre for Languages, Linguistics and Area Studies, Northern Ireland to develop a Comprehensive Languages Strategy for the region. The Strategy seeks to address and redress the shortage of language interest and skills in Northern Ireland. Such initiatives by DENI indicate that policymakers are acknowledging Northern Ireland's place in Europe and the wider world. The recent consultation on English as an Additional Language (EAL) recognises that the world has come in to Northern Ireland and the appropriate skills must be in place to ensure equality and, furthermore, to exploit the rich cultural resources at our disposal. Public policy in Northern Ireland, with a strong focus on language competence, can assist in the creation of a community where diversity is a characteristic. There are thus signs of new thinking in our approach to language learning and provision: the interrelation between language and intercultural skills and the role of language competence in the creation of global citizens.

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**Shauna Page, University of Ulster**

*Female Circumcision and Human Rights*

The practice of female circumcision became widely publicized in western countries in the 1970s. The revelation that young girls have their genitals excised as part of an ancient traditional practise, upset and infuriated many in the west. This heated reaction resulted in international efforts to eradicate the practise. As part of these efforts, a detailed report on the harmful consequences of the procedures was submitted to the human rights bodies of the United Nations in 1981. This document raised an important question which has plagued human rights proponents for many years. Is it appropriate for the U.N human rights system to criticise cultural practices that conflict with its established human rights norms?

This question has arisen within the context of the increasing acceptance of cultural relativism theory, and has sparked considerable debates between human rights proponents and cultural relativists who accept the practice of female circumcision as being part of time-honoured cultural rituals which mark the individual as a full member of their society, and that no outsider has the right to impose his or her own values on another culture. Human rights proponents alternatively respond that their evaluation of female circumcision is based on universally accepted norms and therefore, does not impose the views of outsiders.

The U.N. human rights bodies have however chosen to criticise this longstanding cultural practise. This paper will look closely at the form this criticism has taken in one of the U.N. bodies in the human rights system, the Sub-Commission on the Prevention of Discrimination and the Protection of Minorities. The purpose of this analysis is to benefit from the Sub-Commissions experience in order to evaluate two aspects of the conflict between human rights theory and cultural relativism, namely whether cultural relativism has had a practical effect on the work of the international human rights system and whether human rights bodies and other forums dealing with human rights, both internationally and domestically, have any appropriate role with regard to evaluating harmful cultural practices such as female circumcision.

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**Gordon Ramsey, Queen's University Belfast**

*'Jiggin' It' With The Ballykeel Loyal Sons Of Ulster-  
The pursuit of happiness and the meaning of loyalty in a blood-and-thunder flute band*

The Ballykeel flute band was formed in 1983 in a deprived working-class estate in Ballymena, during a period of communal conflict and economic recession. It became an important source of structure and meaning in the lives of its members and, whilst remaining independent of both the Orange Order and of paramilitary groups, established a reputation both for 'hardcore' loyalism and for distinctive musical style.



In recent years, the band, whose members have no formal musical training, has sought fulfilment and recognition through the development of a musical style based not on the loyalist song tunes usually favoured by blood-and-thunder bands, but on traditional dance tunes from Ireland, Scotland and America. This style has brought the band success at competitive band parades and indoor 'battle of the bands' events, and the band's willingness to innovate musically has made it one of the most influential and controversial within the blood-and-thunder scene.

This paper will suggest that it is primarily in musicking that band members find happiness through 'flow' experiences and the comradeship or 'communitas' that these generate. The commitment to repeating such experiences entails a commitment to the socio-cultural world of loyalism in which they are brought forth. For band members then, loyalism is not an intellectually understood political programme or philosophy, but an embodied way of life.

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### **Andrea Redmond, University of Ulster**

*From Tangible to Intangible: Traveller Women's Beady Pockets as Expressions of Identity*

A Traveller woman's *beady pocket* was a handcrafted apron Travelling women made and decorated themselves, with buttons, religious medals and keepsakes of the road. All bits and pieces would have their own story to tell memorates of their lives on the roads. In it she would keep all the little tangible essentials of her everyday life, including money, cigarettes, and even pieces of twine. Many were objects of considerable beauty and craftsmanship, which were freely given and traded to other women, to ensure familial ties, respect, reciprocity and exchange. They were symbolic of women's voices and stories, with linkages to the ties of family and the Traveller tradition of its import. Often two to three families travelled a regular circuit of two to three counties. Female homespace meant Mothers and daughters often living within feet of each other, an integral part of a familial economic unit, they supported each others endeavours' as well as crossed cultural boundaries to engage with settled women. The practice of giving gifts is an indigenous custom found in many aboriginal and indigenous communities the world over. The nomadic Sami and First Nation peoples are examples of this. The gift functions as a system of social relations which binds allegiances and collectives together. It is also symbolic of a worldview held by many indigenous peoples that the intimate and intricate relationships with land, family and community are established and affirmed by stories and gifts. Gift giving for women, whether it be an object or a life story, acts as an affirmation of a sense of support, kinship, generosity and a coexistence with the world without which survival would not be possible. This view forms an ethical basis which sustains cultural and ecological survival.

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### **Victoria Ríos Castaño, University of Nottingham**

*Domesticating the Nahuas: Sahagún's Cultural Translation In Book I of "Historia universal de las cosas de Nueva España"*

The Franciscan missionary Fray Bernardino de Sahagún (1499-1590) arrived in Mexico-Tenochtitlan in 1529. Like many other missionaries he took part in the spiritual conquest of New Spain and, more specifically, in the zealous indoctrination of the Nahuas; the people of the Basin of Mexico. In 1558 he was commissioned by his order to investigate the indigenous culture and to compose a work that helped perpetuate Christianity. The resulting text *Historia universal de las cosas de Nueva España* was finished in Nahuatl around 1566 and translated by Sahagún, under royal commission, until 1577. The contents were divided into twelve books: I gods, II ceremonies, III the origin of the gods, IV soothsayers, V omens, VI rhetoric, VII astronomy, VIII kings and lords, IX merchants and craftsmen, X the people, XI earthly things (fauna and flora), and XII the conquest of Mexico.

This paper endeavours to demonstrate that in the composition of his work and, more specifically Book I (The Gods), Sahagún behaved as a cultural translator who interpreted Nahua religion through Occidental Christian values. He identified Nahua gods with classical ones, established links between Nahua gods and Christian figures, and understood certain Nahua ceremonies as processions, baptisms and acts of confession. Domesticating the Nahuas served him to identify with his neophytes and to believe that the spiritual conquest of their minds did not remain a utopia.

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### **Críostóir Rowland, University of Ulster**

*Erin's Pride: the Role of Sport and Culture in Manifesting and Maintaining Irish Identities Home and Abroad*

Identity is perhaps the most intangible heritage of all, and for those many millions in the Irish diaspora both sport and culture are used to manifest, sustain and transmit an Irish identity – and, by extension, a link to Ireland as the perceived homeland. Such manifestations are extremely diverse – ranging from Irish emigrants' clubs in the major diaspora centres to Gaelic league branches to the Gaelic Athletic Association (GAA) and Irish-themed sports clubs – and many have been so successful

in promoting an Irishness abroad that they have been exported from the diaspora back to Ireland itself.

This paper investigates the great centres of this Irishness abroad, paying special attention to the position of the Celtic Football Club in Glasgow and its vast network of Celtic Supporters' Clubs worldwide – a club that has long since been an aspect of Irishness in Ireland, too. The popularity of Celtic – an Scottish "Irish club" or Irish "Scottish club" – around the globe and in Ireland demonstrates that intangible heritage can be a dialogue through which new and constantly evolving identities can be mediated, with the homeland absorbing influences from its diaspora.

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**Michelle Stefano, University of Newcastle**

*Intangible Cultural Expressions: The Individual and Collective Meanings Embedded Within the Rapper Dance of the North East of England*

Intangible cultural expressions, or living traditions, surround us in any region of this planet. It is true that some are threatened by the homogenizing effects of globalization, whilst others seem to keep on living. The leading, global force on safeguarding intangible cultural heritage, UNESCO, is concerned with preserving those intangible cultural expressions that are most threatened by this fast-paced modernizing world. In order to understand how best to preserve such expressions, the relationship between it and its owners, devotees, or enthusiasts must be investigated. It is imperative to uncover the key elements that keep certain traditions on this planet living in order to ensure their vitality for the future, as well as to more efficiently safeguard those that are considered threatened. This study is focused on a centuries-old sword dance tradition, the Rapper dance, which is still in existence in the North East region of England. The owners, or guardians, of this living tradition were consulted in reference to their relationship with the dance, as well as to the particular instruments and tunes of the region. What keeps this tradition alive is its community, those who are devoted to it. However, the exact nature of the relationship—their motivations, attitudes, wider social values—has yet to be uncovered. Based on over twenty interviews with Rapper dancers (preliminary data), this paper will present the intangibility of this specific intangible cultural expression from the perspective of its community.

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**John Sherry, University of Ulster**

*Ulster-Scots heritage; the Dormant Volcano of Irish History?*

Although the study of Ulster-Scots is viewed as a recent phenomenon born out of the Good Friday Northern Ireland peace agreement, it would be wrong to dismiss the history and culture of this group as an attempt by the British and Irish government's to appease the unionist community of Northern Ireland. The heritage of the Ulster-Scots, or the Scots-Irish as they were more commonly referred to, dates back to the seventeenth century, and if it appears to be a relatively new subject it is only because it has laid dormant for most of the twentieth century through the ignorance of the academic researcher. Whilst historians have dealt with the plantation of Ulster very few credible efforts have been made to examine the heritage of the different Protestant settlers involved.

The passing down of stories and tales from one generation to another is an integral part of any diaspora, and by using the concept of memory this paper is an attempt to explore the intangible cultural heritage of the Scots-Irish in the seventeenth and early eighteenth century, both in Ulster and colonial North America. By analysing the impact of seventeenth century events in Scotland and settler experiences in Ulster it is possible to see how an intangible Ulster-Scots cultural heritage existed and developed more than three centuries before the Good Friday agreement once again brought it back to prominence. This paper is not an attempt to justify Ulster-Scots identity in Northern Ireland today, but rather to show that this community did exist and is not a figment of imagination, as some believe.

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## **Biographies**

Plenary Speakers-

**Dr Linda Ballard, Ulster Folk and Transport Museum**

Linda Ballard is Curator of Folklife Initiatives at the Ulster Folk and Transport Museum, National Museums Northern Ireland. She has extensive experience of working in ethnological contexts with both tangible and intangible heritage. Her work has been widely published in these islands, Europe and the United States. She also has extensive international experience of teaching and lecturing, from the perspective of a museum curator. Recent work includes co curating the Northern Ireland presentation for the Smithsonian Folklife Festival, which took place during the summer of 2007 in

Washington DC. Forthcoming publications include 'Instrumentalised Identity' a study of the development and symbolic significance of Irish Dance Dress, included in a volume of papers given at the Colloquium, Regional costume, sartorial mutations and "'fashioning' of identity", held in Rennes during January 2007, and 'Isabella McBride: Traditional Singer' to appear in Folk Music Journal vol 9, No 4.

**Professor Joan Beal, University of Sheffield**

Joan was born in Warrington, Cheshire, and graduated from the University of Newcastle upon Tyne with a BA in English Language and Literature in 1974. She then went on to work on the Tyneside Linguistic Survey, collecting data from 13-17-year-olds in Newcastle.

She was appointed to a lectureship in the Department of English Language and Literature, University of Newcastle and took over as Director of NATCECT in April, 2001.

Her research interests are in two areas: the history of English in the Late Modern period (1700-1945) and dialect and identity in North of England. Her PhD, subsequently published in 1999 as English Pronunciation in the Eighteenth Century: Thomas Spence's 'Grand Repository of the English Language' (Oxford: Clarendon Press) was concerned with a pronouncing dictionary written by the Newcastle-born radical, Thomas Spence in 1775.

**Professor Kristin Kuutma, University of Tartu, Estonia**

Professor Kristin Kuutma is currently Professor of Cultural Research at the University of Tartu, Estonia. Kristin's research focuses on reflexive studies of cultural representations and expressive traditions. Her dissertation at the University of Washington was entitled "A Sámi Ethnography and A Seto Epic: Two Collaborative Representations in their Historical Contexts" (2002). In 2006 she was elected as a vice-chairperson of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage.

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Postgraduate Speakers-

**Carol-Ann Barnes, University of Ulster**

Carol-Ann is based in the School of Economics and Politics at the Jordanstown campus and is currently in the final year of her PhD. Her thesis investigates *The Politics of Commemoration: Unionist governance in the 1950s* and she is under the supervision of Professor Henry Patterson and Dr Paul Hainsworth.

**Madeline Callaghan, University of Ulster Magee**

Madeline has just completed a Master's degree in Culture, Place and Identity at the University of Ulster, Magee Campus looking at Continuity and Change in Healing Practices in Ulster, past and present. Madeline has a Bsc Hons Degree in Psychology and level three certificate in counselling. She works in both Donegal and Derry teaching holistic health programmes that include yoga, meditation, visualisation, and breathing techniques combined with cognitive therapy techniques. Madeline's family has a cure for sprain that has been handed down from one generation to the next. This coupled with her upbringing in rural Donegal, where traditional healing practices were the order of the day, has greatly influenced her interest in traditional healing.

**David S.J. Calvin, University of Ulster Jordanstown**

David Calvin is currently writing a PhD on 'Postmodern Anti-Fairy Tales' under the supervision of Dr. Kathleen McCracken and Professor Joe McMinn. The thesis examines the evolution of the fairy tale from the traditional to the (subversive) contemporary. Using five well-known tales as examples, (including their taproots, 'sisters', stock types and survival forms) David's thesis demonstrates the influence of factors such as feminism, the post-colonial and postmodern in the creation of revisionary narratives whose purpose is to undermine their previous, familiar usages and agendas. Personal interests include reading (Patricia Highsmith and Edgar Allen Poe feature foremost at present); film (including the relationship between both mediums); squash; Italian food and 'vintage'/retro video gaming. David holds a first class BA Hons degree in English from the University of Ulster where he was also a recipient of the Deans Prize for Faculty of Arts.

**Liam Campbell, University of Ulster Magee**

Liam Campbell is currently with the University of Ulster conducting research in the fields of literature and the environment within a PhD programme, and has given seminar talks on eco-criticism in both Coleraine and Derry. In the summer Liam presented a paper on ecological themes in the works of

J.R.R. Tolkien in South Carolina, USA at the international literature conference hosted by 'ASLE'. Liam has had a number of short stories published and his first play 'The Harbinger' opens in Derry at The Playhouse on 21<sup>st</sup> Feb 2008

**Liam G. Campbell, University of Ulster Magee**

Liam Campbell is a first year PhD student at the Academy for Irish Cultural Heritages where his research looks at Environment, landscape and heritage. Taking as a case study, the Foyle Basin and its various landscape types and histories the study aims to look at what landscape means to the local communities in modernity. Liam has a Masters Degree in Ethics and Philosophy of Religion from the University of Ulster and an MSc in Rural Development from Queens University Belfast. He worked for the past 14 years as a producer of religious and rural programming for both UTV and BBC Northern Ireland. His main research interests are in Ecology and Spirituality, Dinnseanchas and Rural Development.

**Raymond Casserly, Queens University Belfast**

Born in Oldbridge, County Meath, Raymond Patrick Casserly attended secondary school in Beaufort College, Navan. From there he entered third level education at Dublin Business School, School of Arts, in 2002. Raymond's first year of study was for the Certificate in Humanities and Cultural Studies. From there he progressed to the B.A. programme for anthropology, during which he spent part of his second year studying anthropology abroad at Lock Haven University of Pennsylvania, USA. On his return he based his dissertation on the homelessness problem in Dublin city's D1 and D2 districts. In 2006, he graduated from Dublin Business School and began postgraduate studies in Ethnomusicology at Queens University of Belfast. Being an eager drummer, his focus shifted to the styles of snare drumming found amongst the parade band scene of Northern Ireland. His paper for the Graduate Diploma in Ethnomusicology was based on the history and changing styles of snare drumming in Ireland, whilst his PhD research today focuses on the effects of competitions and cultural movements on the folk music of Northern Ireland.

**Rita Colavincenzo, Memorial University, Newfoundland Canada**

Rita Colavincenzo is a graduate student at Memorial University of Newfoundland. She is currently finishing up her Master's degree in Folklore. Her thesis research has been on contemporary Irish food culture with a particular focus on the West Cork region. She holds a B.A. in English from Dickinson College in Pennsylvania and a Higher Diploma in Irish Folklore from University College Dublin. She has worked in the American Folklife Center at the Library of Congress and also assisted with the Smithsonian Folklife Festival's Food Culture USA exhibit in 2005. Originally from Pennsylvania, her passion for Irish heritage and culture has provided her with many opportunities to study and travel throughout Ireland. Rita has a keen interest in working and being involved in Irish cultural heritage organizations and institutions, with particular regard to community projects that involve and expand the definition of intangible cultural heritage as it is examined today.

**Mary Delargy, University of Ulster Magee**

Mary Delargy is a research associate at the Academy for Irish Cultural Heritages at the University of Ulster where she is currently researching for a PhD into the needs of ethnic minorities in the public space, how minority communities are perceived by the host community and how they feel that they can best make use of the public space to give themselves a visible presence in the host community for example through festivals and other cultural events. Mary has previously worked at the Institute for Ulster-Scots studies and the Linen Hall library in Belfast. She has also taught on a number of courses within the faculty of Arts including the MA in Culture, Place and Identity and the online MA in Cultural Heritages. Mary has a degree in Celtic Studies and an MSSc in Irish Studies from Queens University as well as a postgraduate diploma in Library and Information Studies.

**Rosalind Haslett, University of Ulster Magee**

Rosalind received her BA (hons) in Drama and English from Trinity College Dublin in 2002. She then graduated from Queens University Belfast with a Masters Degree in Creative Writing in 2004 and is currently in the final year of her doctoral research project at the University of Ulster. Her thesis, sponsored by the Department of Employment and Learning, investigates the role of the dramaturg in new play development practices throughout the UK and North America. Rosalind is part of the team of students who helped put this conference together.

**Matt Jennings, University of Ulster Magee**

Matt Jennings first came to Ireland from Australia in 1997. He has been working as a community theatre facilitator, writer, director and actor throughout Ireland and Northern Ireland for most of the last ten years. He was Artist-in-Residence at the School of Creative Arts in the University of Ulster 2004-2005 and, since then, has been a part-time lecturer in the Drama Department. From 2002 to

2004, he was the principal drama presenter and workshop leader at conferences for the all-Ireland Youth Culture and Arts Network, a cross-border community arts body. He is currently conducting Graduate Research for UU into the practices and impact of community theatre in Northern Ireland.

**Iain MacKinnon, University of Ulster**

Iain MacKinnon and belongs to the Isle of Skye off the west coast of Scotland. Last year he began a PhD at the Academy for Irish Cultural Heritages at the University of Ulster looking at community development with respect to traditional culture. Iain is also a part of a local community development group in Skye and also for the Scottish Crofting Foundation. Iain's PhD researches whether Highlanders can be regarded as the indigenous people of the Highlands and Islands under United Nations legislation.

**Kelly Matthews, University of Ulster**

Kelly Matthews is a doctoral student in the School of English at the University of Ulster, Coleraine. She holds degrees in literature from Harvard university in the United States and also from Trinity College, Dublin. Kelly has also previously worked as a lecturer at the University of Massachusetts in Boston, USA. Her current research focuses on *The Bell* literary magazine and its project to represent and transform post-colonial Irish identity.

**Patrick McCafferty, Queens University Belfast/ Armagh Observatory**

Patrick McCafferty grew up in Donegal. He studied chemical engineering in University College Dublin, and worked for a number of years as an engineer in Germany, Dublin and Cork. He became fascinated by archaeology and mythology - and completed an MA in Archaeology at Queens University Belfast. This was followed by the publication of a book, "The Celtic Gods, Comets in Irish Mythology", co-written with Professor Mike Baillie of QUB. Patrick is now in the third year of his PhD, studying comets and Irish myths, in Irish and Celtic Studies department at Queens and at the Armagh Observatory.

**Philip McDermott, University of Ulster**

Philip is a final year PhD student at the Academy for Irish Cultural Heritages and is a native of Derry. His research project, funded by DEL, deals with improving access for community languages to Northern Ireland's public space. In 2004 he co-ordinated an international conference on language issues honouring Nobel peace laureate, Professor John Hume and In 2007 was sponsored by the Department of Culture Arts and Leisure to conduct research at the Northern Ireland exhibit of the Smithsonian Folklife Festival in Washington DC. Philip has also published a number of articles and presented at conferences in Liverpool, Leeds and Łódź, Poland. He is one of the students who gained funding from the Arts, Humanities and Research Council to organise this conference and holds a BA in Media Studies and an MA in Peace and Conflict Studies.

**Marion McGarry, University of Ulster**

Marion McGarry is a final year PhD student at the University of Ulster's Belfast campus. She is under the supervision of Professor Hisham Elkadi and Dr Christa-Maria Lerm Hayes at the school of Architecture and built environment. Marion's PhD project aims to explore the Norman Revival in nineteenth century Irish architecture in the context of cultural identity using three of the finest Neo-Norman buildings as case studies: Glenstal in Limerick, Gosford in Armagh and Killymoon in Co. Tyrone.

**Sarah McMonagle, University of Ulster**

Sarah comes from County Cavan. She has a BA in European Studies from Trinity College, Dublin, where she majored in German having spent two semesters at the University of Tuebingen. She also holds an MA in Contemporary European Studies from the University of Bath. As part of this Master's programme she completed modules at Charles University, Prague and Humboldt University, Berlin. She currently lives in Coleraine where she is studying for a PhD at the School of Languages and Literature, University of Ulster. She is the recipient of a studentship from the Department of Education Northern Ireland and is research assistant on the development of the Northern Ireland Languages Strategy.

**Shauna Page, University of Ulster**

Shauna Page joined the Law School and the Transitional Justice Institute of the University of Ulster as a PhD student in 2006. Shauna is currently in the second year of her PhD, which expands on earlier interests in international human rights law and Female Genital Mutilation by extending into the field of international refugee law, and the specific context of violence against women. Her thesis will critique the existing humanitarian, refugee and human rights provisions for failing to provide adequate

protection to women and children, fleeing female genital mutilation. She has worked as Part-time lecturer for the University of Ulster Law School, on the LLB Undergraduate Programs. She is also a Member of the Northern Ireland Bill of Rights Forum, Working Group on Women and holds an LLB in Law and International Politics from the University of Ulster.

#### **Gordon Ramsey, Queens University Belfast**

Originally from Dundalk, Gordon grew up in England and joined the Royal Anglian Regiment at the age of 18, serving ten years as an infantry soldier and NCO. Following discharge from the military, he worked as a motorcycle courier in London, and then took a City and Guilds course in motorcycle mechanics, going on to achieve the Harley-Davidson factory qualification in Florida. After working as a mechanic in England for some years, he returned to Ireland where he managed the visitors' centre at the Carrowmore Megalithic Complex, County Sligo for the Irish Heritage Service. Gordon completed an Access course at the University of Ulster, Magee Campus in 2001, and then a degree in Ethnomusicology and Anthropology at Queen's University Belfast, where he is currently writing up a PhD in Ethnomusicology on the subject of Music, Emotion and Identity in Ulster-Scots Communities.

#### **Andrea Redmond, University of Ulster**

Andrea Redmond is a PhD student at the University of Ulster's Academy for Irish Cultural Heritages. Andrea is in the second year of a research project on Irish Women Travellers which is funded by the Department for Employment and Learning. Andrea is originally from Prince Edward Island, Canada but has lived in Northern Ireland for over 20 years and has three children. Prior to her PhD studies she worked as a community activist and artist and also for Foyle Women's Information Network. Andrea is a graduate of the Nova Scotia College of Art and Design where she obtained a Bachelor degree in fine arts. She also holds a Masters in Culture, Place and Identity from the University of Ulster.

#### **Victoria Ríos Castaño, University of Nottingham**

Victoria Ríos Castaño holds a BA, MA in Spanish and in Translation Studies and Interpreting from the University of Salamanca (Spain). She is a PhD candidate at the University of Nottingham. In her dissertation *Translation as Conquest: Fray Bernardino de Sahagún's Historia universal*, she re-evaluates the figure of Sahagún, a sixteenth-century Franciscan missionary, as a cultural translator rather than an ethnographer. She has recently been appointed a Lecturer in Spanish in the Department of Languages and Literature at the University of Ulster, and is based at Magee.

#### **Críostóir Rowland, University of Ulster**

Críostóir is a doctoral candidate at the University of Ulster's Academy for Irish Cultural Heritages. His research interests focus on the Irish Diaspora, with special emphasis on the experience of return to Ireland by emigrants, their children and other descendants; cultural confidence and the manifestation of identity amongst the Irish overseas; and the role played by citizenship law in managing the relationship between nation-states and their diasporas. For seemingly unrelated reasons, Críostóir is also keenly interested in the sociology of Australia and New Zealand. Críostóir has a BA hons in International Politics and an MA in Peace and Conflict Studies both from the University of Ulster.

#### **Michelle Stefano, Newcastle University**

Based in the International Centre for Cultural and Heritage Studies at Newcastle University (Newcastle, England), Michelle Stefano has recently entered the second year of Ph.D. research. The study, *How Can Museums Effectively Safeguard the Intangible Cultural Expressions of the Performing Arts of the North East of England?*, seeks to uncover ways in which museums can safeguard intangible cultural expressions (of the performing arts) and not just the tangible materials associated therewith. In 2004, Michelle received a Master's Degree in International Museum Studies from Gothenburg University (Gothenburg, Sweden) where a focus was placed on bringing the visitor perspective into numerous museum functions. In general, Michelle is concerned with the diversity of communities, in both what they do and what they think.

#### **John Sherry, University of Ulster**

John Sherry gained a BA Hons in History at the University of Strathclyde in 2004, before gaining a Masters in Irish and Scottish Studies from the Research Institute of Irish and Scottish Studies (RIISS) at the University of Aberdeen in 2005. The University of Ulster awarded John a Vice-Chancellor's Scholarship in 2005 to complete a thesis on the Development of commercial and political networks in Ulster during the 1690s and early eighteenth century. He is supervised by Dr Billy Kelly and has presented at a number of conferences at Queens University, St. Andrews, Leeds and Aberdeen on various aspects of the Scots diaspora in Ireland in both the seventeenth and eighteenth centuries.